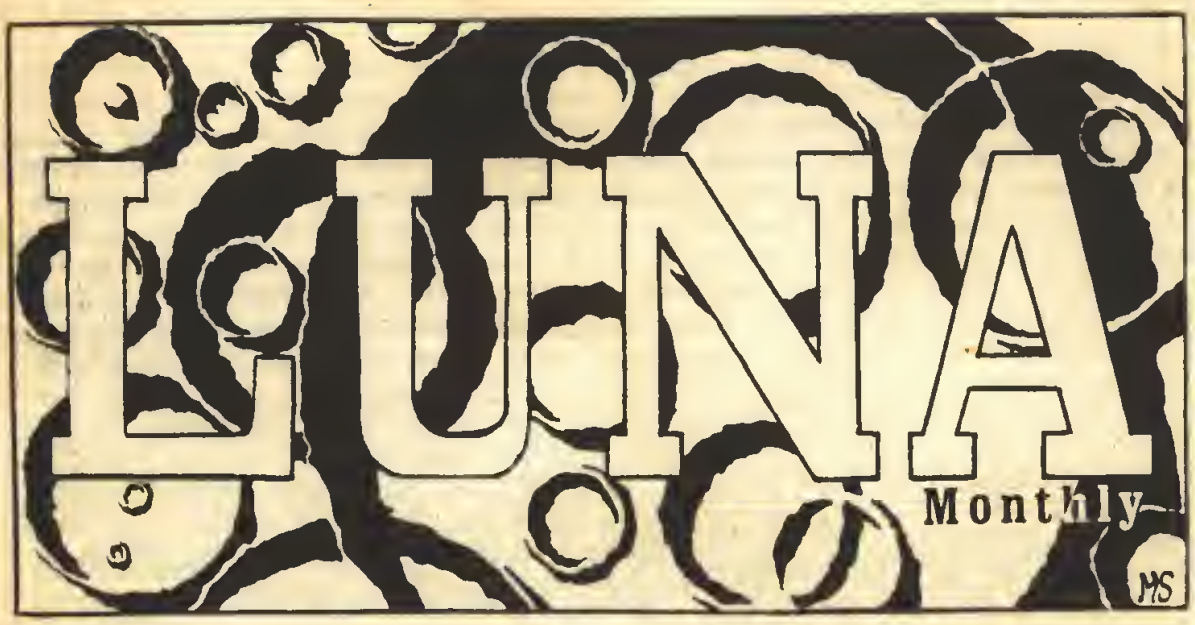


No. 1 **June 1969**

Galaxy Magazines Sold

Galaxy Magazine, Worlds of If, and the other magazines formerly published by Galaxy Publishing Corporation were sold to Universal Publishing and Distributing Corporation on April 1, 1969. With this change the magazines acquire a new editor, Ejler Jakobsson, although Fred Pohl will still be listed on the masthead as Editor Emeritus. Due to this change, there will be no June issue of either *Galaxy* or *If*; the July issues will be the first ones published by Universal. The editorial offices have also been relocated to the headquarters of Universal Publishing at 235 E. 45th St., New York, N.Y. 10017.

The immediate plans for *Galaxy* are to make it a busier magazine, with more short features. It will be designed to appeal to fringe groups as well as emphasizing contact with the fans. Algis Budrys will be continuing as book reviewer, and Lester del Rey is reported working on a fan oriented project for the magazine. The number of pages will be reduced to 160 from the current 194. However the use of a smaller type size will increase the wordage per page so that the magazine will still contain the same amount of material.

Jack Gaughan has been appointed Art Director for all the magazines. Plans for *If* include expansion of the letter column and introduction of a book review column by Lester del Rey. Both magazines are expected to retain the same 60¢ price. Tentatively being considered is the idea of publishing *International Science Fiction, Worlds of Fantasy,* and *Worlds of Tomorrow* and perhaps another magazine on a rotating quarterly basis.

Ejler Jakobsson is not unknown in the science fiction field, being editor of Universal's Award science fiction titles. His previous experience in the sf field includes editorship of *Super Science Stories* from January 1949 to August 1951. He also worked on the editorial staff of *Famous Fantastic Mysteries,* and many years before this briefly worked with *Astonishing Stories*. On the basis of his experience with other specialized magazines under the Universal banner, Mr. Jakobsson expects *Galaxy* to become the leader of the field.

OLD PULPS TO BE REPRINTED Garrett Press, publisher of reprints for libraries, is currently negotiating contracts to reprint back issues of science fiction magazines in bound volumes. Among the magazines being considered are *Unknown, Astounding, Galaxy,* and *F&SF.* These sets, which will concentrate on pre-1960 issues, will be printed on acid-free paper in library binding. They will be quite expensive -- a set of *Unknown* is expected to cost between $200 and $300 -- with the price related to the number of advance orders received for the sets. Libraries are expected to purchase the majority of the volumes, however fans who can afford it will also be able to get these sets. All pages from the magazines will be reproduced, including covers, however the covers will not be in color. David G. Hartwell, fan and book reviewer for *Crawdaddy,* is in charge of the project. No schedule has yet been worked out for publication although they hope to make *Unknown* the first set to be printed. Depending on the success of this program, Mr. Hartwell would also like to reprint a number of old paperbacks which have never been reissued. We expect to provide further information when it is available.

F&SF PRICE INCREASE Beginning with the July 1969 issue, the single copy price for $¢SF will be increased from 50¢ to 60¢. New subscription rates will also go into effect then. A one-year subscription will go from $5.00 to $7.00; two-year sub from $9.00 to $12.00; and three years from $12.50 to $17.00. However subscriptions at the old rates will be accepted until June 15, 1969, giving everyone an opportunity to subscribe before the change is effective. Mercury Publications reports rising publication costs are responsible for the increase.

LEINSTER PAPERS DONATED TO UNIVERSITY Will F. Jenkins, better known as Murray Leinster, has donated his papers to Syracuse University's Manuscript Division. Covering the period from 1915 to 1968, the papers fill 71 boxes of story manuscripts, ideas and synopses, and correspondence with publishers, agents and other writers.

AUSTRALIAN "DITMARS" AWARD WINNERS Ditmars were presented at the 1969 Melbourne Science Fiction Convention to A. Bertram Chandler for *False Fatherland* (Best Australian sf); Thomas Disch for *Camp Concentration* (Best International sf); Brian Aldiss (Best Contemporary Writer); *Australian Science Fiction Review* (Best Australian Amateur sf Publication)

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Back issues available: LUNA #3 and 5 - 15¢ each
LUNA #4 (Special 80k issue) - 30¢

Editorial

We are pleased to present a new magazine, LUNA Monthly, in which we will continue to provide news, features, reviews, and publishing information of the science fiction/fantasy field. We are happy to note that many of the contributors with whom we were working previously have offered to continue writing for our own magazine. We are, however, still looking for some new contributors, particularly readers who can write concise reviews, and artists who can do small drawings, both decorative and illustrative.

Publishing a magazine on this scale requires a substantial investment in order to produce the issues promptly each month. We were sorry that it became necessary to terminate our previous editorship, both from this viewpoint and that of the subscribers, who also have an investment in a magazine. We hope that you like the work we are doing, and want to continue with us here. We are enclosing a subscription form for your convenience with all sample copies. The rates are based on current postage costs, and will have to be raised if and when higher postal rates become effective. Subscriptions in effect at that time will not be affected however. Since we were not involved financially in the magazine we previously edited, we're sorry to say that subscriptions to that magazine can't be credited to this one.

We also recommend LUNA' (prime), listed on our subscription form. This magazine, originally titled LUNA, is devoted to publishing transcripts of speeches from conventions, plus occasional feature articles. It is published three times a year, in this same size; the sixth issue was mailed to subscribers last week. The issue features material by Philip Jose Farmer, Baird Searles, and Willy Ley.

We look forward to seeing you next month.



Guest Editorial

EUROPEAN FANDOM LOOKS AT THE WORLDCON by Ethel Lindsay

One might trace two schools of thought about the subject of the Worldcons. The older British fan, like myself, was accustomed to thinking of Fandom as a whole; and never questioned the title Worldcon. Newer European fans often do not have the close contact with American fandom of the early days. Fans around Europe today are beginning to question the very title Worldcon.

What is a Worldcon? A world event surely! From this one can then compare it with other world events. From the Olympic Games down to Miss World there is one criterion for calling an event 'World'; it is organized by a committee comprised of members from more than one country. It is also attended and participated in by members of more than one country. In the case of the Games practically every country in the world is involved.

Our Worldcons have never deserved the title. They have always been organised by the members of one country... America. There are two exceptions; both held in London. However, at both British cons there was considerable consultation with American fandom. The committees tried to adhere to the rules and traditions and, in the case of LONCON II, even had an American to chair the business meeting.

Right now there is a committee in being which is to decide the future of the Worldcons; the members are all American. This committee has asked for European comments and ideas. I hope that many Europeans will speak up -- and let's hope they do it politely. Late-comers on the scene should <u>always</u> be polite!

One of the things that causes confusion in the minds of American fans is the fact that the Worldcons held there get bigger every year. Those who argue that America alone can put on a big con are missing the point. It is not the size that makes the event World. This can only come from world participation.

To get down to the hard realities... just what country apart from America could put on a Worldcon? Britain and Germany so far appear the only countries with a big enough fandom to cope with the organisation... and even they could hardly manage it too many years running. However, if there were a committee made up of delegates from each country concerned, then one could hope to see them organise a Worldcon which did not rely solely on fans of the local site.

It is just a matter of luck really; at the first American Worldcon had it been called a National convention (as are the annual British ones) this slight haze upon the horizon of fannish peace would never have arisen. Instead we would only <u>now</u> be thinking of organising a World convention. The people who would be able to undertake this would obviously be the fans who had gained experience by organising their own National conventions. A committee of these fans could be convened to get together and thrash out how to go about it.

Some American fans are worried about the possibility of losing their Worldcons... what they really mean is they do not want to lose their <u>big</u> conventions. Were they to change the name to National tomorrow and go on as before, they would not have lost a thing.

THE TV AND DR. A

by Greg Bear

The Good Doctor has Made It -- on April 28th (Los Angeles television) the Mike Douglas show produced our renowned and gracious dignitary, Isaac Asimov, as a guest. And now the question (to be answered in due course) is, is television ready for Dr. A?

On a show already equipped with Marty Allen, Louis Nye and Peter Lawford, Dr. Asimov held his own admirably. The appearance went like an informal Asimov article in F&SF. As the author came bounding out from backstage, amidst a round of introductions to the other guests, Dr. A made a casual reference to his obvious youth and good looks. A few moments later, in relating his childhood, mention was made of his extreme precocity, "I taught myself to read before I went to school."

A few bits of standard background information on Dr. Asimov prepared the uninformed masses for one of the most scintillating and worthwhile discussions I've seen on the few Mike Douglas shows I've viewed. Touched on during the talk was the current space effort, the population problem, adaptation to the lunar environment and the ABM controversy, among others. On the ABM system, Dr. A replied, "I think it would be great if Washington okayed the thirty-billion-dollar program, scooped up the money, then said, 'Now we'll use it on the cities.'" Dr. Asimov waxed enthusiastic about the space effort, stressing the fact that the Russians, having apparently abandoned hope of being the first on the moon, are now preparing for Venus and Mars. Contrary to his somewhat pessimistic article in the April *Psychology Today*, he exhibited much optimism on the future of mankind, balancing his comments with a remark about the year 2000, "If we make it."

On the population explosion, which has concerned Asimov greatly for some time, he parried Marty Allen's suggestion that space could solve overpopulation. The denial was carried out in the usual Asimovian fashion -- with an authoritative presentation of facts and figures. (Shipping to the moon the three and a half billion people necessary to keep our population constant after the next forty-seven years just isn't feasible.)

Dr. Asimov spoke briefly on *2001*, calling it one of the most beautiful motion pictures he had ever seen. "When they shoot motion pictures in space, they won't be as beautiful as the scenes in *2001*." (To which I don't entirely agree... but then, we must remember that the Good Doctor is a homebody who'd probably prefer the theater anyway.)

All in all, the acknowledged Dean of Science Fiction (among the nine or ten others vying for that title) made an excellent showing of himself. In his other connections with the TV field, his articles in *TV Guide* and his appearances on *The 21st Century*, he's shown a rare combination of excellent humor with good uncommon sense, womething (among other things) the media needs drastically.

In answer to the question, Is the TV industry ready for Asimov?, I can only answer a resounding "YES!" More, More!

And I predict there will be more.

S F and the Arts

SCIENCE FICTION AS PROPHECY: A UNIQUE TELEVISION SALUTE
by Chris Steinbrunner

Almost unnoticed, science fiction received a partly affectionate, partially awed salute on network television this February when CBS-TV's emeritus news-documentary weekly, *The 21st Century*, probed the uncanny accuracy with which sf of the past decades called the shots on today's world. Walter Cronkite narrated a color half-hour report -- it was called "Stranger Than Science Fiction" -- and it was easily the most reverent and detailed examination of our literature yet seen on network television.

Cronkite began: "The space age was created in man's imagination long before the first rocket ship. Let's see how the space travel of yesterday's science fiction compares with today's science fact." We cut to quick shots from such classic film space operas as Flash Gordon and Buck Rogers mixed with actual voice tracks of Gemini 6 and Apollo 8; real astronauts blast off to wild Wagnerian serial music: a stunning audio-visual trick that works surprisingly well. "It sometimes seems that we live in a world that is stranger than science fiction. What does science fiction tell us of the world we will live in, in the 21st century?"

Having clearly established the feeling that sf has something valid to say and worth listening to, Cronkite takes us back to the beginnings of this century and "a new kind of literature, that was not concerned with the past or the present, but with the shape of things to come." -- We see a familiar array of prophetic Gernsback/Paul covers from the Sam Moskowitz collection: orbital space stations, space walks, robots. Flash Gordon snarls back at Ming across two-way television, Buck Rogers rides the skies on his rocket-belt, Dr. Zarkov is strapped in the path of what could be a laser beam. "Man dreams of power, and science fiction has often been concerned with weapons of destruction. It speculates on the possibility of war in the air -- armored tanks -- and even the use of ground-to-air missiles." Cronkite salutes such early films as *Destination Moon* and *Rocketship X-M* for amazingly accurate depictions of man's first landings on other worlds. "Centuries of science fiction will culminate in a single moment of science fact -- when the first man stands on the surface of the moon."

"The best science fiction draws upon present possibilities when it draws into the future. These possibilities can be social and psychological as well as scientific," Cronkite continues, moving easily through themes of Martian invasion, atomic destruction, mutations. "If the world is ever destroyed, men not Martians will probably do the job. Science fiction uses the future as a mirror, not only to warn us about tomorrow's world, but to warn us about ourselves."

And there is much to warn about. "Science alone cannot guarantee a happy 21st century; indeed many science fiction writers see unchecked technology as a step towards enslavement rather than salvation." Films like *Metropolis* and *Things to Come* see a sinister threat in cool efficiency, the dehumanization which comes with technology. And the antagonistic computer of 2001 is the ultimate machine age conflict: the competition of men with machines.

Continued on Page 12

S F and the Cinema

by Frederick S. Clarke

Somewhere in the grandiose advertising campaign for *Shoes of the Fisherman* is the fact that it is science fiction. It is inferred so slightly by the admen, perhaps because science fiction still carries a stigma of juvenility, that you may have missed it completely. The film is based on the novel of the same name by Morris L. West, which projects the political milieu of the near future and a role the Vatican and the Pope could accept in furthering world peace. In this respect *Shoes of the Fisherman* more comfortably fits the term speculative fiction than science fiction, and is of the same cast as previous cold war speculations like *Fail Safe, The Bedford Incident, Seven Days in May, et.al.*



On the speculative level, the film depicts what, at present, promises to be the inevitable future: widespread famine throughout large parts of the world and the imminent military confrontation between Russia and Communist China. As a solution to the world's political ailments, the Pope pledges to liquidate the Vatican's financial assets and devote the wealth of the Church to relieving famine and poverty, in the hope that this self-imposed impoverishment will urge all Catholic and Christian nations (i.e. the wealthy) to follow suite. This solution has all the naivete of a fairy tale, yet, whether initiated by the Catholic Church or not, it seems to be the only real solution if the United States, Europe, and the Soviet Union are not to become islands of relative prosperity in a hostile sea of famine and misery.

Anthony Quinn has both majesty and earthiness as Kiril Lakota,

the first Russian Pope. His swarthy features have a convincingly Russian appearance, and he brings to his Papacy the humility and wisdom of common men which punctures that office's air of pomp and pretention. Oskar Werner, as the infirm Father Telemond, gives the film's finest performance, and one which has been nominated for an Academy Award. In a role similar to that of the ailing ship's doctor in *Ship of Fools*, Werner depicts the anguish and alienation of a revolutionary fighting against the establishment. Leo McKern, whom you may remember as the gruff London reporter in Val Guest's *Day the Earth Caught Fire*, is miscast as Italian Cardinal Leone. McKern looks as Italian as Winston Churchill, and performs well if you pretend he is the British Cardinal. David Janssen is added to the cast as an afterthought, perhaps for his box office appeal, and is definitely out of his class here. As George Faber, an American news commentator doing a television show on the Vatican, he has a lot of useless dialog (mostly plain narration into the camera) in a part with no apparent connection to the main body of the film. Janssen himself is a limited performer, whose idiosyncratic gestures and broken delivery became tedious after only one year on television. The supporting cast consisting of Sir Laurence Olivier, Vittorio De Sica, and Sir John Gielgud are all top notch.

Erwin Hiller's photography opens with a captivating tracking shot of a bobbing black dot on a field of white, which resolves, as the camera moves in slowly, into a snowmobile trudging through the barren Siberian wastes. Hiller's imaginative photography gives a great deal of life to an otherwise static screenplay by John Patrick and James Kennaway, and captures the vivid and historic surroundings of the Vatican.

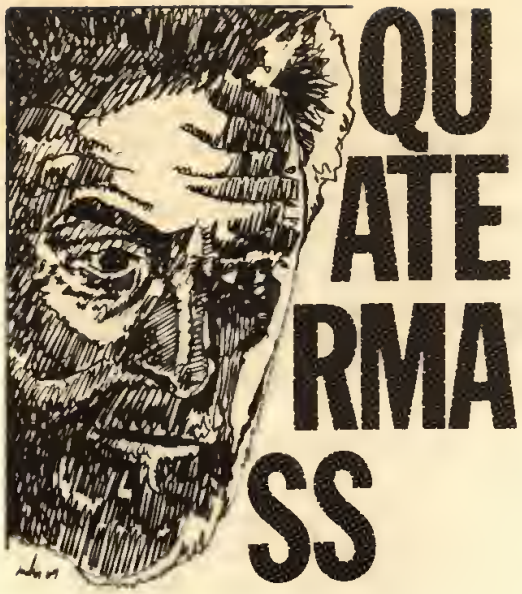
The musical score by Alex North utilizes a spine tingling musical cameo for Pope Kiril, consisting of dischordant stanzas of brass and chimes, which properly accentuates the spectacle. The versatile score (available on MGM album S1E-15ST), which has been nominated for an Academy Award also includes interesting Russian and Italian motifs.

Michael Anderson's direction is properly lax, taking in at a comfortable pace all the rich detail of Roman Catholic ritual and Papal functions. There is no suspense, little action, and very little romantic interest, save for David Janssen and Barbara Jefford who are not interesting. However there is spectacle, carefully molded by director Anderson to be broad and sweeping and thoroughly absorbing.

SHOES OF THE FISHERMAN MGM 11/68. 168 min. A George Englund Production. Directed by Michael Anderson. Screenplay by John Patrick and James Kennaway from the novel by Morris L. West. Cast: Anthony Quinn, Laurence Olivier, Oskar Werner, David Janssen, Vittorio de Sica and Leo McKern.

A film title like *Five Million Years to Earth* will turn off any science fiction fan on sight, especially when said fan sees that said film is playing some skid row dive, on the bottom of a double bill with dreck like *The Viking Queen*. If such was the case with you, you may be sad to discover that the above is not a Japanese monster picture starring Godzilla, as you had suspected. It is in fact the finest science fiction film to come along since *2001: A Space Odyssey*.

That juvenile, cornball title is some publicity flack's idea of box office appeal. You are probably much more familiar with the film under its original British title *Quatermass and the Pit*, the sequel to two



earlier Hammer Films *The Quatermass Experiment* and *Quatermass II*, also retitled to similar effect when released in this country as *The Creeping Unknown* ('56) and *The Enemy From Space* ('57) respectively. 20th Fox had technically had the film in release since May of '68; I say technically because it has yet to have first run engagements anywhere, and hasn't even opened in most situations. It was released only a month after 20th's *Planet of The Apes*, putting it in direct competition with that film and the formidable 2001 itself. Little wonder that it became lost in the shuffle!

Five Million Years to Earth is adapted by Nigel Kneale from his six part teleplay beamed over the BBC December 1958 through January 1959. Kneale, who did the original teleplays for both *The Creeping Unknown* and *Enemy From Space*, has also scripted *The Abominable Snowman of the Himalayas* ('58), the only decent film on that subject, and recently did *The Devil's Own* ('67), an intelligent treatment of black magic and witchcraft. His screenplay follows closely the original television script as published by Penguin Books (#1449) in 1960. The story convincingly integrates the supernatural with science fiction, blending such diverse topics as interplanetary travel and the devil, while dealing speculatively, a la Kubrick and Clarke, with such heady themes as the origin of the species.

Andrew Keir, a very talented performer, takes over the role of crusty, headstrong and belligerent Professor Bernard Quatermass, which was created in the earlier films of the series by veteran actor Brian Donlevy. Assuming a role created so capably and linked so distinctly to a predecessor, is the most difficult task an actor can face, particularly if the actor is relatively unknown. Andrew Keir manages to instill the role with an intensely personal identification which completely eclipses any previous connection with Donlevy. He is definitely the most commanding performer to appear within the genre since Christopher Lee made such a splash as Dracula, a decade ago. The largely British cast also includes James Donald, a refugee from a long spate of war films including *King Rat* ('64), as archeologist Dr. Roney, and Hammer perennial Barbara Shelley as his assistant.

Direction by Roy Ward Baker is adequately suspenseful, although not up to the par of Val Guest, who scripted and directed the previous two films of the series, without reservation the most suspenseful and terrifying science fiction films ever made. Baker deftly handles very complicated scenes of mob action and physical upheaval to instill an authentic feeling of panic in some scenes. However he lacks the ability to sustain suspense and atmosphere, like those few directors with a true flair for the genre.

Five Million Years to Earth has the rare distinction of being an entertaining and intelligent science fiction film, and if it hasn't already passed you by, then scan your local film listings with a fine tooth comb, for it is likely to open unbidden at some outlying theater

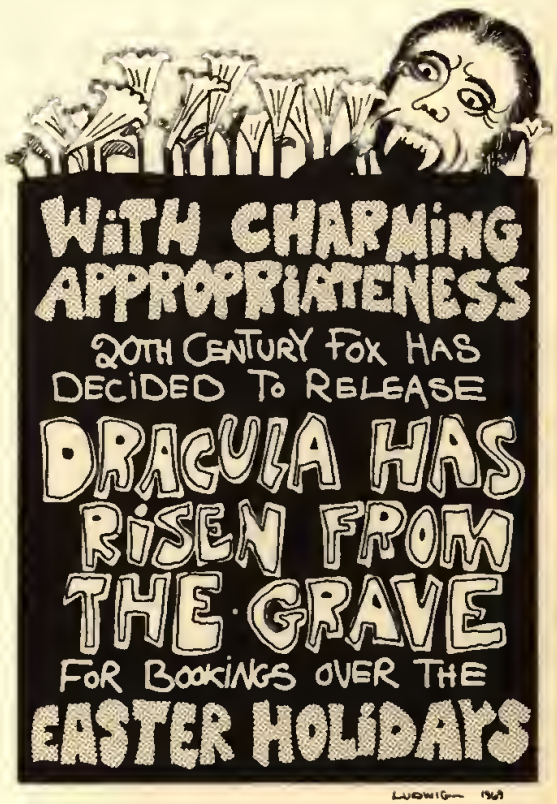
and leave the following week.

FIVE MILLION YEARS TO EARTH 20th-Fox. 4/68. 98 min. A Hammer Film Production. Directed by Ray Baker. Original story and screenplay by Nigel Kneale. Stars: James Donald, Andrew Keir, Barbara Shelley.

Dracula Has Risen From the Grave, unlike much better horror and science fiction films of recent vintage, is being given saturation first run bookings by 20th Fox throughout most of the country... and with phenomenal success. As a novelty, the picture has even garnered critical acceptance in some circles. It appears that its shrewdly engineered advertising campaign may prove correct, that "You can't keep a good man down!"

There seems to be little justification for the existence of the picture, other than as a curiosity item for horror film aficionados and very devoted fans of Christopher Lee, who is playing the Count for his third time. There is some fascination in seeing what contortions the standard plot has undergone to produce fresh thrills from the same old material. They have added an interesting footnote to the mythology by stipulating that to destroy a vampire with the traditional wooden stake one must use a dash of prayer as well, and in one scene this proves a bit trying for our atheist hero who doesn't recall any of his prayers offhand. This results in the ludicrous situation of Dracula plucking the bloody stake from his heart; and with it firmly in hand giving chase to our intrepid hero, who is heading post haste to the nearest Moody Institute for a book of Psalms. If indeed the resurrection and death scenes become any more contrived, we will have gone full circle into *Abbott and Costello Meet Frankenstein.*

Christopher Lee is oddly uninteresting, compared with his electrifying performances as Dracula in the previous Hammer films *Horror of Dracula* ('58) and *Dracula, prince of Darkness* ('65). This is due to no deficiency on the part of Mr. Lee, but results from a script by John Elder which is essentially dull and unimaginative, despite its contrivances, and from director Freddie Francis' mishandling of the Dracula formula. This formula, as perfected by Terence Fisher, the director of the previous Hammer films in the series, allows for Dracula to appear in only a small fraction of climactic and pivotal scenes, usually amounting to less than 10 or 15 minutes out of the total 90 minutes running time. Dracula is used almost exclusively in dynamic moving shots, fast cuts and closeups: the desired effect being a ravenous, literally demonic characterization which punctuates the carefully built atmosphere and suspense by appearing at carefully chosen intervals. Unfortunately Francis ignores the basic tenets of the formula; Dracula's scenes stagnate, the camera re-



mains on him for prolonged shots, he is actually given dialog, and the result is that the bubble bursts, the thin line between the fantastic and the funny is violated.

This interpretation of the film may be entirely incorrect. Perhaps the film is intended as its own satire, intentionally contrived and ludicrous, and played to the hilt for all its high camp value. It is certainly being merchandised that way, and its staying power and surprising popularity attests that the public finds it entertainment of some value.

DRACULA HAS RISEN FROM THE GRAVE 20th-Fox. 2/69. 92 min. A Hammer Film Production. Directed by Freddie Francis. Screenplay by John Elder Stars: Christopher Lee. Rated G.

"The Green Slime Are Coming!" So heralds a gaudy two page spread from Metro, the 2001 people, which appeared in most of the major trades in April. The ad carries no other information other than, it "...will turn your boxoffice a gorgeous green, green, green!!!" pandering to that well known trait among showmen called exhibitor's greed. *The Green Slime* is actually *Battle Beyond the Stars,* an Italian B-film which ordinarily would not have grossed its original print costs. The attitude taken by the studio's hard sell is nauseating; we quote "... groovy advertising geared to high school and college newspapers to grab the student set with the idea that 'going green is my scene.' What kid will want to 'sit-in' when he can go to the flicks and freakout at the sight of The Slime?" What kid indeed? It is frightening to think that this will all succeed in the biggest way. Can't you see it? *The Green Slime* outgrosses *2001: A Space Odyssey,* and some fat cigar sucking film mogul in Hollywood turns down *The Martian Chronicles* for *Asex and the Single Slime!*

Ray Harryhausen's latest animation film, *Valley of Gwangi,* is getting the same kind of sell from Warner Bros-Seven Arts. This campaign, which at least has a flair for humor, features "A super kit of Gwangi goodies, including: One hunk of genuine Gwangi clay, One Gwangi whistle, in case you want to call Gwangi, One Gwangi jig-saw puzzle, to help pass the time until he arrives, One autographed picture of Gwangi, suitable for framing, and One genuine Gwangi-toothed necklace (SUPPLY LIMITED)." Gwangi, in case you were wondering, is a prehistoric Allosaurus. This Schneer-Harryhausen co-production stars James Franciscus, Gila Golan, and Richard Carlson.

On the brighter side, director Robert Wise, who filmed both *Day the Earth Stood Still* and *The Haunting,* among other highly regarded films the genre, is making *The Andromeda Strain,* based on a novel by Michael Crichton, to be a major release from Universal for the 1970 season. AOP has purchased *Histoires Extraordinaire,* an eagerly awaited trilogy of Poe tales directed by Federico Fellini, Louis Malle, and Roger Vadim, for distribution in this country as *Spirits of the Dead.* The film stars Brigitte Bardot, Jane Fonda, Alain Delon, Peter Fonda and Terence Stamp. The same studio has assigned Daniel Haller, whom you may remember directed *Die, Monster, Die* and thereby botched Lovecraft's *The Colour Out of Space,* to direct his *Dunwich,* and has miscast Sandra Dee as the feminine lead. Filming began in April for 20th Fox on *Beneath the Planet of the Apes,* again starring Charlton Heston, Linda Harrison, Maurice Evans, and Kim Hunter in continuing roles, and also featuring James Franciscus as the American astronaut sent to rescue the original party. Just how this is managed after the twist ending of the previous film revealed

that Earth was the planet of the apes is not known. Paul Dehn reportedly wrote his screenplay from an original idea by Pierre Boulle, although this should not necessarily be taken as encouragement. Film producer Sidney Beckerman has acquired for lensing Walter Miller's Hugo award winning novel *A Canticle for Liebowitz*, for the tidy sum of $100,000. No screenwriter has yet been assigned.

SF AND THE ARTS *Continued from Page 6*

On a rather ominous note, speculating on a future in which Man may well be pitted against his own technology, Cronkite concludes: "There was a time when few people took science fiction seriously. But the revolutionary developments of the last few decades are changing ridicule to respect. Speculation on alternative future is becoming common practice in business and government. University students are studying the history and significance of futuristic writing. It has been said that science fiction died when the first Sputnik orbited the earth -- fact had finally caught up with fiction. But as long as there is human imagination, there will be science fiction."

It was all too brief, and spotty, and in its search for easy visuals the show concentrated on sf films rather than the even more imaginative sf printed literature. Hardly any authors were mentioned by name -- although admittedly this was a broad examination of themes alone. But there is not much room for criticism. This was an altogether fair and favorable look at us by a network show (*The 21st Century* is produced by Isaac Kleinemann, CBS News). I'm sure that, with *Space Odyssey* and Apollo 10, it will not be the last.

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Coming Events

June

1 ESFA MEETING at YM-YWCA, 600 Broad St, Newark, N.J., at 3pm

1 HOUSTON SF SOCIETY MEETING at home of member. For info: Beth Halphen, 2521 Westgate, Houston Tex. 77019

6 FISTFA MEETING at home of Jim Sanders, Apt. 353, 1730 Harrison Ave, Bronx, N.Y. at 8pm

6 WSFA MEETING at home of Alexis Gilliland, 2126 Pennsylvania Ave NW, Washington, D.C. 20032, at 8pm

6 LITTLE MEN MEETING at home of member at 8pm. For info: Alva Rogers, 5967 Greenridge Rd, Castro Valley, Calif.

6-8 PgHLANGE at the Allegheny Motor Inn, 1464 Beers School Rd, Coraopolis, Pa. 15108. GoH: Robert Silverberg. Adv reg: $1.50, $2.00 at door. For info Peter Hays, 1421 Wightman, Pittsburgh, Pa. 15217

7 DaSFS MEETING at home of member For info: Tom Reamy, 6400 Forest Ln, Dallas, Tex. 75230

7 MASF MEETING at home of member. For info: Jack Chalker, 5111 Liberty Heights Ave, Baltimore, Md. 21207 (ph: 301-367-0605)

7 NEOSFS MEETING at home of member. For info: Bill Mallardi, 2345 Newton St., Akron, Ohio

7-8 DETROIT TRIPLE FAN FAIR at Howard Johnson's Downtown Motor Lodge. Membership: $1 supporting, $4 attending. GoH's: Al Williamson, Stan Lee, Edmond Hamilton & Leigh Brackett. For info: Detroit Triple Fan Fair, 4664 Toledo Ave, Detroit, Mich.

8 ALBUQUERQUE SF GROUP MEETING at home of member. For info: Gordon Benson Jr., P. O. Box 8124, Albuquerque, N.M.

8 NESFA MEETING at home of member For info: NESFA, P. O. Box G, MIT Branch Sta, Cambridge, Mass

13 PSFS MEETING at Central YMCA, 15th & Arch Sts, Philadelphia, at 8pm

13 NAMELESS ONES MEETING at home of member at 8:30pm. For info Wally Weber, Box 267, 507 3rd Ave, Seattle, Wash. 98104

13 PenSFA MEETING at home of member at 8:30pm. For info: Mike Ward, Box 45, Mountain View, Calif. 94040

13 VALSFA MEETING at home of member. For info: Dwain Kaiser, 390 N. Euclid, Upland, Calif.

14 CINCINNATI FANTASY GROUP MEETING at home of member. For info: Lou Tabakow, 3953 St. John's Terr, Cincinnati, Ohio 45236

14 MINN-STF MEETING at home of Walter Schwartz, 4138 Wentworth Ave.S, Minneapolis, Minn 55409, at 12 noon

15 HOUSTON SF SOCIETY, see June 1

17 FANATICS MEETING at home of Quinn Yarbro, 369 Colusa, Berkeley, Calif. at 7:30pm

20 FISTFA MEETING, see June 6

20 WSFA MEETING, see June 6

20 LITTLE MEN MEETING, see June 6

20-22 SOUTHWESTERCON 1969 at the Ramada Inn, 2525 Allen Pkwy, Houston, Tex. Reg: $2.50. For info: Tony Smith, 1414 Lynnview, Houston, Tex. 77055

21 DASFA MEETING at Columbia Savings & Loan Assoc, W. Colfax & Wadsworth, Lakewood, Colo. at 7:30pm

21 MASF MEETING, see June 7

21 LUNARIAN MEETING at home of John Boardman, 592-16th St, Brooklyn, N.Y. at 8pm. Guests of members & out of town fans

21 CHICAGO SF LEAGUE MEETING at home of George Price, 1439 W. North Shore Ave, Chicago, Ill. 60626 at 8pm

22 NESFA MEETING, see June 8

23-July 18 WORKSHOP IN INTERCURRICULAR THEATER: FILM at the University of Wisconsin-Green Bay. For info: Ivor A. Rogers Univ. of Wisconsin-Green Bay, 1567 Deckner Ave, Green Bay, Wis. 54302

23-Aug 1 WRITERS WORKSHOP IN SCI-

ENCE FICTION AND FANTASY. For info: Robin Scott Wilson, Director, Clarion Writers' Workshop, Clarion State College, Clarion, Pa. 16214

27 PenSFA MEETING, see June 13

27 VALSFA MEETING, see June 13

28 OMICRON CETI THREE MEETING at home of Estelle Sanders, 131 Edmunton Dr, N. Babylon, L.I., Apt. G-11, at 8:30pm

28 MINN-STF MEETING, see June 14

28-29 MIDWESTCON at the North Plaza Motel, 7911 Reading Rd, Cincinnati, Ohio 45237. For info: Lou Tabakow, 3953 St. Johns Terr, Cincinnati, Ohio 45236. Reg: $1.00

29 OSFiC MEETING in Toronto. For info: Peter Gill, 18 Glen Manor Dr, Toronto 13, Canada

29 HOUSTON SF SOCIETY, see June 1

July

4-6 WESTERCON/FUNCON II at the Miramar Hotel, Ocean & Wilshire Santa Monica, Calif. GoH: Randall Garrett; Fan GoH: Roy Tackett. Membership $3 attending, $1 supporting. Send to: Ken Rudolph, Box 1, Santa Monica, Calif. 90406

4-6 COMIC ART CONVENTION at the Statler Hilton Hotel, 33rd St & 7th Ave, New York. Membership: $3.50, or $1.50/day, free to hotel guests, $1.00 supporting. For info: Phil Seuling, 3883 W. 12th St, Brooklyn, N.Y. 11224

21-Aug.15 WORKSHOP IN INTERCURRICULAR THEATER: THEATER at the University of Wisconsin-Green Bay. For info: Dr. Jack E. Frisch, Univ. of Wisconsin-Green Bay, 1567 Deckner Ave, Green Bay, Wis. 54302

August

1-4 SFCD-CON 1969 in Düsseldorf, Germany. For info: Peter Schellen, 405 Mönchengladbach, Alstr. 260, Germany

29-Sept.1 STLOUISCON at the Chase Park Plaza, 212 N. Kingshighway St. Louis, Mo. 63108. GoH: Jack Gaughan; Fan GoH: Ted White. $4 attending, $3 supporting & foreign non-attending payable to St. Louiscon, Box 3008, St. Louis, Mo. 63130

November

15-16 PHILCON at the Warwick Hotel 1701 Locust St, Philadelphia

December

27 TOLKIEN SOCIETY MEETING, sponsored by F&SF Society of Columbia Univ, on Columbia Univ. campus. For info: Fred Lerner, 98-B The Blvd, E. Paterson, N.J 07407

April 1970

10-12 LUNACON/EASTERCON at the Hotel McAlpin, Herald Sq., N.Y. Adv. reg: $2 to Devra Langsam, 250 Crown St, Brooklyn, N. Y. 11225

Meetings held every week:

LASFS: Thurs. at Palms Playground Recreation Center, 2950 Overland Ave, W. Los Angeles, at 8 pm. (ph.838-3838)

NOSFA: Sat. at homes of various members at 7pm. For info: John Guidry, 5 Finch St, New Orleans La. 70124 (ph.282-0443)

WESTERN PENNSYLVANIA SF ASSOC: Sun at 2pm. For info: Peter Hays, 1421 Wightman, Pittsburgh Pa. 15217 (ph.421-6560)

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Dwain Kaiser, **VolAPA Disty** No. 72 29 Nov, 1968



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Our **most scholarly** articles: "Some Religious Aspects of **Lord of the Rings**" by Sandra Miesel; "H. G. Wells, Critic of Progress" (issues 8-12), Jack Williamson, East New Mexico State University, "Blish, van Vogt, and the Uses of Spengler," Richard Dale Mullen, Indiana State University

Our **most incisive** articles "A Question of Identity" (issue 3), Arthur Cox—discussing a pioneer **Astounding** writer, Harry Bates; "The Faustus Tradition in the Early Science-Fiction Story" (issues 1-3), Leland Sapiro—examines the anti-science in Hugo Gernsback's first s.f. magazine; "Sexual Symbolism in W. H. Hodgson" (issue 2), Sid Birchby.



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Coming Attractions

F&SF -- July

Special Fritz Leiber Section
- SHIP OF SHADOWS (short Novel) by Fritz Leiber
- FRITZ LEIBER (article) by Judith Merril
- DEMONS OF THE UPPER AIR (verse) by Fritz Leiber
- FRITZ LEIBER: A BIBLIOGRAPHY by Al Lewis

Novelette
- LITTERBUG by Tony Morphett

Short Stories
- TO AID AND DISSENT by Con Pederson
- THE PLACE WITH NO NAME by Harlan Ellison
- TRANSGRESSOR'S WAY by Doris Pitkin Buck
- A TRIPTYCH by Barry Malzberg

Science
- TWO AT A TIME by Isaac Asimov

Cover by ED EMSH

GALAXY -- July

Serial
- DUNE MESSIAH by Frank Herbert

Novelettes
- THE CITY THAT WAS THE WORLD by James Blish
- THE KINSOLVING'S PLANET IRREGULARS by A. Bertram Chandler

Short Stories
- FULL COMMITMENT by Robert S. Martin
- A BRIEF HISTORY OF THE REVOLUTION by James Sallis & David Lunde

Cover by ADKINS from *The City That Was the World*

VENTURE -- August

New Novel, complete in this issue
- THE LEAGUE OF GREY-EYED WOMEN by Julius Fast

Short Stories
- WITH AH! BRIGHT WINGS by Edward Wellen
- PROJECT AMNION by Larry Eisenberg
- DRAGON IN THE LAND by Dean R. Koontz
- PITHECANTHROPUS ASTRALIS by Robert F. Young

Article
- BRADBURY ON SCREEN by F. E. Edwards

JUNE ACE RELEASES

Davidson, Avram THE ISLAND UNDER THE EARTH. 37425. 75¢

Geston, Mark S. OUT OF THE MOUTH OF THE DRAGON. 64460. 60¢

Reynolds, Mack THE SPACE BARBARIANS. Robert Lory THE EYES OF BOLSK. 7710. 75¢

Scheer, K. H. & Walter Ernsting PERRY RHODAN #2: The Radiant Dome. 65971. 60¢

Simak, Clifford D. TIME AND AGAIN 8100. 75¢

JUNE LANCER RELEASES

Chandler, A. Bertram CATCH THE STAR WINDS. 74-533. 75¢

Christopher, John PENDULUM (reprint) 75-080. 95¢

Garrett, Randall ANYTHING YOU CAN DO... 74-532. 75¢

Long, Lyda Belknap TO THE DARK TOWER (supernatural) 73-840. 60¢

Paul, F.W. THE PLANNED PLANETHOOD CAPER (Man From S.T.U.D. 7) 74-531. 75¢

JUNE PAPERBACK LIBRARY RELEASES

Mackelworth, R. W. THE DIABOLS. 63-110. 60¢

Ross, Marilyn BEWARE MY LOVE! (Dark Shadows) 63-154. 60¢

Simak, Clifford COSMIC ENGINEERS (reprint) 63-133. 60¢

New Books

HARDCOVERS

Alexander, Lloyd THE CASTLE OF LLYR (reissue, juv fty) Holt, Feb. $3.95
THE HIGH KING (Juv fty, reissue) Holt, Feb. $4.50

Anderson, Poul THE INFINITE VOYAGE; Man's Future in Space (juv nf) Crowell-Collier Surveyor Books, April. $4.95

Ashton, Rosabel H. MAGOG OF ARANA Vantage. $3.95

Baum, L. Frank THE MARVELLOUS LAND OF OZ (juv, reprint) Childrens Illustrated Classics no.78. Dutton, May. $3.95

Bernanos, Michel THE OTHER SIDE OF THE MOUNTAIN (tr, reissue, borderline fty) Houghton Mifflin, Jan. $4.95

Bowering, Peter ALDOUS HUXLEY; a Study of the Major Novels. Oxford U.P. $6.50

Boyd, Malcolm THE FANTASY WORLDS OF PETER STONE, and Other Fables (borderline) Harper & Row, April. $3.95

Braddon, Russell WHEN THE ENEMY IS TIRED (Borderline) Viking, March. $5.95

Brewton, Sara & John E., comps. SHRIEKS AT MIDNIGHT; Macabre Poems, Eerie and Humorous. Crowell, April. $3.95

Brock, Walter S. ON THE CREST OF THE EARTH WITH RACE (allegorical fty) Carlton, April. $3.00

Chesnoff, Richard Z., Edward Klein & Robert Littell IF ISRAEL LOST THE WAR (borderline) Coward McCann, Feb. $5.95

Clifford, Eth THE KING WHO WAS DIFFERENT (juv fty) Bobbs-Merill, April. $4.50

Crossley-Holland, Kevin THE CALLOW PIT COFFER (juv supernatural, reprint) Seabury, April. $3.95

Curry, Jane Louis THE CHANGE-CHILD (juv fty) Harcourt, April $4.25

D'Aulaire, Ingrid & Edgar Parin EAST OF THE SUN AND WEST OF THE MOON (juv fty, coll) Viking, April. $4.95

Davies, L. P. STRANGER TO TOWN. Doubleday. $3.95

Dick, Philip K. UBIK. Doubleday, May. $4.50

Dickson, Gordon R. NONE BUT MAN Doubleday, April. $4.95

Duke, Madelaine THIS BUSINESS OF BOMFOG. Doubleday, May. $4.50

Ferman, Edward L., ed. BEST FROM F&SF, 18th Series. Doubleday, April. $4.95

Fisk, Nicholas SPACE HOSTAGES (juv reprint) Macmillan, April. $3.95

Forrest, David AND TO MY NEPHEW ALBERT I LEAVE THE ISLAND WHAT I WON OFF FATTY HAGAN IN A POKER GAME (borderline) Morrow, March $4.95

Gilbert, Stephen RATMAN'S NOTEBOOKS (fty, reprint) Viking, May. $4.95

Gobhai, Mehlli USHA THE MOUSE-MAIDEN (juv fty) Hawthorn, Mar. $4.25

Gurney, David THE "F" CERTIFICATE (reprint) Geis, March. $5.95

Halacy, D. S. COLONIZATION OF THE MOON (juv nf) Van Nostrand, Feb $3.95

Harley, Timothy MOON LORE (facs. reprint of 1885 ed) Singing Tree Press. $7.50

Harrison, Harry & Brian W. Aldiss, eds. BEST SF: 1968. Putnam, May. $4.95

Hurd, Douglas & Andrew Osmond SEND HIM VICTORIOUS (borderline, reprint) Macmillan, May. $5.95

Key, Alexander THE GOLDEN ENEMY (juv fty) Westminster, March. $3.95

Lawrence, Harriet H. PHILIP BIRDSONG'S ESP (juv fty) W.R. Scott April. $4.50

Leiber, Fritz A SPECTER IS HAUNTING TEXAS Walker, April. $4.95

Luke, Peter HADRIAN VII (play) Knopf. $4.50

McCain, Murray THE BOY WHO WALKED OFF THE PAGE (juv fty) Dutton. $4.50

McGowen, Tom DRAGON STEW (juv fty) Follett, March. $1.95

Mavor, James W. Jr. VOYAGE TO ATLANTIS (nf) Putnam, March $6.95

Nabokov, Vladimir ADA; or Ardor: A Family Chronicle. McGraw-Hill May. $8.95

Nichols, Ruth A WALK OUT OF THE WORLD (juv fty) Harcourt, March $4.25

Norton, Andre UNCHARTED STARS (sequel to Zero Stone, juv) Viking. $4.95

Oxley, B. T. GEORGE ORWELL (nf, new ed) Arco Literary Critiques. Arco, May. $3.95

Petiska, Eduard THE NUTCRACKER (tr, juv fty) based on orig story by E.T.A. Hoffmann. F. Watts Feb. $4.95, lib.ed., $3.30

Rees, Ennis GILLYGALOOS AND GOLLYWHOPPERS: Tall Tales About Mythical Monsters (juv) Abelard Schuman, April $3.25

Rothberg, Abraham THE BOY AND THE DOLPHIN (juv fty) Norton, March $4.25

Seaton, Mildred Lucchi SPACE AGE CHRISTMAS (juv) Carlton. $2.00

Silverberg, Robert THE CALIBRATED ALLIGATOR and Other Science Fiction Stories (juv) Holt, March. $4.95

THREE SURVIVED (juv) Holt, April. $2.95

Spinrad, Norman BUG JACK BARRON. Walker, April. $5.95

Steele, Mary Q. JOURNEY OUTSIDE (juv fty) Viking. $4.50

Stewart, Fred Mustard THE MEPHISTO WALTZ (borderline fty) Coward mcCann, March. $4.95

Udry, Janice May GLENDA (juv fty) Harper. $3.50

Van Greenaway, Peter THE MAN WHO HELD THE QUEEN TO RANSOM AND SENT PARLIAMENT PACKING (borderline) Atheneum, March. $4.95

Vansittart, Peter THE DARK TOWER; Tales from the Past (juv fty) Crowell, April. $3.50

Vonnegut, Kurt Jr. SLAUGHTERHOUSE FIVE, or, The Children's Crusade Delacorte, March. $5.95

Warner, Harry Jr. ALL OUR YESTERDAYS (nf) Advent, April. $7.50

Wells, Rosemary JOHN AND THE RAREY (juv fty) Funk & Wagnall, April. $3.50

Whittier, John Greenleaf THE SUPERNATURALISM OF NEW ENGLAND (reprint) Univ. of Okla., March. $4.50

Wuorio, Eva-Lis THE HAPPINESS FLOWER (juv fty) World, April. $3.95

Zeigfreid, Karl RADAR ALERT (reprint) Arcadia, March. $3.50

PAPERBACKS

Ackerman, Forrest j, ed SCIENCE FICTION WORLDS OF FORREST J ACKERMAN & FRIENDS. Powell Sci-Fi PP142, April. 95¢

Alban, Antony CATHARSIS CENTRAL. Berkley Medallion X1687, April. 60¢

Alexander, Lloyd THE BLACK CAULDRON (juv fty, reprint) Dell Yearling 0749, March. 75¢

Asimov, Isaac SCIENCE, NUMBERS, AND I (reprint) Ace 75455, May. 75¢

VIEW FROM A HEIGHT (nf) Lancer 74-504, April. 75¢

August, Lee SUPERDOLL. Award A427 March. 60¢

Balchin, Nigel KINGS OF INFINITE SPACE (reprint) Curtiss 123-07019-075, April. 75¢

BARNABAS COLLINS -- IN A FUNNY VEIN. Paperback 72-062, Feb. 50¢

Bellamy, Jean MISTRESS OF GHOSTHAVEN (supernatural horror) Lancer 74-520, May. 75¢

Birkin, Charles THE SMELL OF EVIL (coll) Award A437, April. 75¢

Blish, James STAR TREK 3. Bantam F4371, April. 50¢

Bond, Evelyn EVIL IN THE HOUSE (supernatural horror) Lancer 74-515, May. 75¢

Boulle, Pierre TIME OUT OF MIND and Other Stories. Signet T3812 March. 75¢

Boyd, John THE LAST STARSHIP FROM EARTH (reprint) Berkley Medallion S1675, March. 75¢

Brunner, John EVIL THAT MEN DO. Lin Carter PURLOINED PLANET. Belmont B60-1010, April. 60¢

Bulmer, Kenneth KANDAR (s&s) Paperback 62-120, May. 50¢

Burroughs, Edgar Rice THE BEASTS OF TARZAN (no.3, reissue) Ballantine 01593, April. 50¢
JUNGLE TALES OF TARZAN (no. 6, reissue) Ballantine 01596, April. 50¢
THE RETURN OF TARZAN (no. 2, reissue) Ballantine 01592, April. 50¢
THE SON OF TARZAN (no. 4, reissue) Ballantine 01594, April. 50¢
TARZAN AND THE JEWELS OF OPAR (no. 5, reissue) Ballantine 01595, April. 50¢
TARZAN OF THE APES (no. 1, reissue) Ballantine 01591, April. 50¢

Caidin, Martin THE GOD MACHINE (reprint) Bantam S3959, Feb. 75¢

Campbell, John W., ed. ASTOUNDING TALES OF SPACE AND TIME (reissue) Berkley Medallion X1680, April. 60¢

Carnell, E. J. ed. WEIRD SHADOWS FROM BEYOND. Avon S345, April. 60¢

Chandler, A. Bertram SPARTAN PLANET. Dell 8174, April. 50¢

Clarke, Arthur C. CHILDHOOD'S END (reissue) Ballantine 01558, Mar 75¢
DEEP RANGE (reprint) Harbrace HPL36, March. $1.25
EARTHLIGHT (reissue) Ballantine 01560, March. 75¢
EXPEDITION TO EARTH (reissue) Ballantine 01559, March. 75¢
THE SPACE DREAMERS (reprint) Lancer 74-524, May. 75¢
TALES FROM THE WHITE HART (reissue) Ballantine 01562, March. 75¢

Coleman, James Nelson THE NULL-FREQUENCY IMPULSER. Berkley Medallion X1660, March. 60¢

Conklin, Groff, ed. 17x INFINITY (reissue) Dell 7746, April. 75¢

Cooper, Edmund DEADLY IMAGE (reissue) Ballantine 01577, April. 75¢

Daraul, Arkon WITCHES AND SORCERERS (reissue, nf) Citadel, Feb. $1.95

Davies, L.P. THE ARTIFICIAL MAN (reprint) Scholastic Starline T1248, April. 60¢

Dick, Philip K. DO ANDROIDS DREAM OF ELECTRIC SHEEP? (reprint) Signet T3800, March. 75¢
THE PRESERVING MACHINE (coll) Ace 67800, April. 95¢

Disch, Thomas M. THE PRISONER. Ace 67900, April. 60¢

Eddison, E. R. THE MEZENTIAN GATE (reprint) Ballantine 01578, April. 95¢

Ellison, Harlan PAINGOD and Other Delusions (coll, reissue) Pyramid X1991, April. 60¢

Farmer, Philip Jose A FEAST UNKNOWN; volume IX of the Memoirs of Lord Grandrith. Essex House 0121. $1.95
FLESH (reprint) Signet T3861, May. 75¢

Fox, Gardner F. KOTHAR -- BARBARIAN SWORDSMAN. Belmont B60-1003 March. 60¢

Garvin, Richard M. & Edmond G. Addeo THE FORTEC CONSPIRACY (reprint) Signet T3832, April. 75¢

Grahame, Kenneth WIND IN THE WILLOWS (fty) Signet Classic CT417 April. 75¢

Hamilton, Edmond OUTLAWS OF THE MOON (Capt. Future) Popular 60-2399, April. 60¢

Hearn, Lafcadio KWAIDAN; Stories and Studies of Strange Things (reprint) Dover, T1901, Feb. $1.25

Henderson, Zenna THE ANYTHING BOX (reprint) Avon V2264, Feb. 75¢

Hill, Douglas, ed. THE DEVIL HIS DUE. Avon S389, March. 60¢

Isaacs, Neil D. & Rose A. Zimbardo eds. TOLKIEN AND THE CRITICS (reprint) Univ. of Notre Dame NDP-88, March. $2.95

Jackson, Shirley THE LOTTERY (fty reprint) Avon VS29, March. 75¢

Jakes, John BRAK THE BARBARIAN VERSUS THE SORCERESS. Paperback 63-089, April. 60¢

Knebel, Fletcher VANISHED (reprint borderline) Avon W138, Feb. $1.25

Knight, Damon, ed. BEYOND TOMORROW (reprint) Fawcett Gold Medal T2081, May. 75¢

Koontz, Dean R. FEAR THAT MAN.

E. C. Tubb TOYMAN. Ace 23140, May. 60¢

Kurland, Michael UNICORN GIRL. Pyramid, April. 60¢

Langguth, A.J. JESUS CHRISTS (borderline fty, reprint) Ballantine 01584, April. 95¢

Lass, Abraham & Norma Tasman, eds. 21 GREAT STORIES (incl. Bradbury etc) Mentor MQ905, Feb. 95¢

Leinster, Murray LAND OF THE GIANTS #2: The Hot Spot. Pyramid X1921, April. 60¢

Ley, Willy WATCHERS OF THE SKIES: An Informal History of Astronomy From Babylon to the Space Age (reprint) Viking Compass C254, Feb. $2.95

Locke, Douglas DEATH LIVES IN THE MANSION (supernatural horror) Lancer 74-516, May. 75¢

Lord, Jeffrey THE BRONZE AXE Macfadden 60-376, March. 60¢

Lucie-Smith, Edward HOLDING YOUR EIGHT HANDS: An Anthology of Science Fiction Verse. Doubleday, April. $1.95

Luke, Peter HADRIAN VII (play) Knopf. $1.95

McCaffrey, Anne DECISION AT DOONA Ballantine 01576, April. 75¢

McNaughton, Charles Jr. MINDBLOWER (ssf) Essex House 0120. $1.95

Matheson, Richard THE SHRINKING MAN (reprint) Bantam H3970, May 60¢

STIR OF ECHOES (supernatural) Avon S392, April. 60¢

Meltzer, David LOVELY (Brain Plant book 1) Essex 0117. $1.95

Meredith, Richard C. THE SKY IS FILLED WITH SHIPS. Ballantine 01600, May. 75¢

Miller, Walter M. Jr. A CANTICLE FOR LEIBOWITZ (reprint) Lippincott, March. $2.45

Miller, Warren THE SIEGE OF HARLEM (reprint) Fawcett Premier T424, May. 75¢

Morgan, Dan THE NEW MINDS (reprint) Avon V2271, March. 75¢

Norton, Alden H, ed. TEN MORE TALES OF HORROR. Berkley Medallion, March. 60¢

Norton, Andre THREE AGAINST THE WITCH WORLD (reissue) Ace 80800 50¢

THE ZERO STONE (reprint) Ace 95960, April. 60¢

Nourse, Alan E. THE COUNTERFEIT MAN (coll) Scholastic Starline T941, March. 45¢

Nuetzel, Charles IMAGES OF TOMORROW (coll) Powell PP135, March. 95¢

Oxley, B.T. GEORGE ORWELL (nf, new ed) Arco Literary Critiques Arco, May. $1.95

Rackham, John IPOMOEA Marion Zimmer Bradley THE BRASS DRAGON Ace 37250, April. 60¢

Robeson, Kenneth SQUEAKING GOBLINS (Doc Savage 35) Bantam F4362, April. 50¢

Rolfe, Frederick HADRIAN THE SEVENTH (reprint, borderline) Ballantine 01569, March. 95¢

HADRIAN THE SEVENTH (reprint) Dover. $2.00

HADRIAN THE SEVENTH (reissue) Penguin 2031, May. 95¢

Ross, Marilyn DEMON OF BARNABAS COLLINS (Dark Shadows) Paperback 62-084, April. 50¢

Santesson, Hans Stefan GENTLE INVADERS. Belmont B60-1011, April 60¢

Scheer, K. H. & Walter Ernsting PERRY RHODAN #1: Enterprise Star Dust. Ace 65970, May. 60¢

Shelley, Mary FRANKENSTEIN. Penguin EL-36, March. $1.65

Silverberg, Robert DIMENSION THIRTEEN (coll) Ballantine 01601, May. 75¢

Simak, Clifford D. THE GOBLIN RESERVATION (reprint) Berkley Medallion S1671, March. 75¢

WAY STATION (reissue) Macfadden 60-397, April. 60¢

Sinclair, Andrew GOG. Avon N208, April. 95¢

Spinrad, Norman BUG JACK BARRON. Avon N206, April. 95¢

Sturgeon, Theodore STARSHINE (reissue, coll) Pyramid X1977, Mar 60¢

Thurber, James MY WORLD AND WELCOME TO IT (fty) Harbrace HPL41 March. $1.45

Tolkien, J.R.R. FELLOWSHIP OF THE

RING (reissue) Ballantine 01533 March. 95¢

THE HOBBIT (reissue) Ballantine 01532, March. 95¢

TWO TOWERS (reissue) Ballantine 01534, March. 95¢

Usher, Margo Scegge CHITTY CHITTY BANG BANG (adapted from movie) Golden Paperbacks 7901, Jan. 75¢

Van Arnam, Davd STAR BARBARIAN. Lancer 74-509, April. 75¢

Van Vogt, A.E. THE BOOK OF PTATH. Paperback 63-092, May. 60¢

Van Vogt & E. Mayne Hull OUT OF THE UNKNOWN (coll, fty) Powell PP128, April. 95¢

Vickery, John B. & J'nan Sellery, eds. GOETHE'S FAUST PART ONE; Essays in Criticism. Wadsworth.

Von Braun, Wernher SPACE FRONTIER (reprint with new preface) Fawcett Premier M426, May. 95¢

Weinbaum, Stanley G. THE BLACK FLAME (reprint) Avon V2280, April. 50¢

Wheatly, Dennis THE KA OF GIFFORD HILLARY. Bantam S3766, May. 75¢

Williams, Robert Moore ZANTHAR AT TRIP'S END. Lancer 73-836. 60¢

Williamson, Jack THE HUMANOIDS (reprint) Lancer 74-419, May. 75¢

Wollheim, Donald A. & Terry Carr, eds. WORLD'S BEST SCIENCE FICTION 1969. Ace 91352, May. 95¢

Classified

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Have You Read?

Abel, Bob "Comix of the Underground" *Cavalier*, April p.34-37+

Ashmead, Lawrence P. "Specialized Needs at Doubleday: Mystery-suspense and Science Fiction" *The Writer*, May, p.23-24

Asimov, Isaac "Husbands, Beware!" (Bewitched) *TV Guide*, March 22, p.7-8+

DeCles, John "The Fantastic Fans of Fandom" *The Weekly Magazine*, Feb. 25, p.14-16

Gilliatt, Penelope "Current Cinema" (Illustrated Man) *New Yorker*, April 5, p.98-99

Hartung, Philip T. "The Screen" (Illustrated Man) *Commonweal*, April 18, p.144

Johnston, Albert "Authors & Editors" (Kurt Vonnegut) *Publishers Weekly*, April 21, p.20-21

Koontz, Dean R. "What Do Editors Mean When They Say... 'Sorry the Motivation is Missing'" *Writers Digest*, March, p.42-47

"Man and Machine" *Psychology Today*, April, p.19-47+ (Contents: B.F. Skinner, "The Machine That Is Man"; Dean E. Wooldridge, "Can Mechanical Man Find Goodness, Truth and Beauty?"; Marvin L. Minsky, "I Think Therefore I Am"; David Popoff, "The Robot Game"; Isaac Asimov, "And It Will Serve Us Right"; Ray Bradbury, "Swing Low, Sweet Chariot" [from *The Lost City of Mars*])

Martens, Anne Coulter "Green Men, Go Home" (play) *Plays*, April, p.45-52

"Newbery-Caldecott" *Top of the News*, April, p.247-51

Post, J.B. "Toward an Atlas of Fantasy" *SLA Geography and Map Div. Bulletin*, March, p.11-13

Reddy, John "Arthur Clarke: Prophet of the Space Age" *Readers Digest*, April, p.134-36+

Schlesinger, Arthur Jr. "Movies" (Illustrated Man) *Vogue*, April 1, p.148

Wooster, Harold "Machina Versatilis -- A Modern Fable" *Library Journal*, Feb. 15, p.725-27

Work in Progress

by Fred Lerner

This column will attempt to serve as a communications medium for people doing any sort of research into science fiction, whether it be historical, critical, or bibliographical. I will try to mention all projects that I hear of, so that others interested can get in touch with the individuals concerned. Hopefully this will help to avoid unnecessary duplications of effort, and will also encourage joint ventures into projects too big for a single person to undertake.

This idea of communication among fellow-workers was one motivation for the First Annual Conference on the Bibliography of Science Fiction, which was held at Columbia University in New York on March 1. Many of the 58 participants had done some bibliographical work, and a side effect of the Conference was the bringing together of people who had been taking different approaches to similar problems. Thus a sociologist and a literature professor were both working on the same area of European science fiction; not until they met at the Conference were they aware of this.

At the Conference the idea was broached of forming an interdisciplinary organization of people engaged in research into science fiction Such an organization is now being formed. Prof. Darko Suvin of McGill University and myself are setting up the provisional mechanism of the Science Fiction Research Association. When plans are a little further underway we will be making a more formal announcement: in the meantime I would like to hear any suggestions, and I would like to hear from anyone who wishes to be notified of future developments. This column, of course, will keep abreast of all that.

The Proceedings of the First Annual Conference on the Bibliography of Science Fiction are being prepared for publication later this year. The *Annotated Checklist of Science Fiction Bibliographical Works* that was distributed at the Conference is available at 50¢ per copy, postpaid from: Fred Lerner, 98-B, The Boulevard, East Paterson, New Jersey 07407. That address may also be used for any correspondence pertaining to this column, and for any announcements of research projects or other work in progress.

SETH A. JOHNSON: A TRIBUTE

by John Boardman

Seth Johnson died on 11 March 1969, three days after a heart attack. According to the obituary notice, he had been hospitalized with a serious case of emphysema at the time.

Seth will be clearly remembered by every new fan who came into science fiction fandom through the National Fantasy Fan Federation. He was a tireless letter-writer, and the bundles of fanzines from his Clearing House helped get many new fans oriented in the "microcosm." As the new fans outgrew the NFFF, they usually considered that they had also outgrown Seth. This caused him some sorrow, but there were always new fans coming along.

His attendance at conventions was rare, owing to his job and to his limited income. But he did get out to several meetings in the New York

Continued on Page 31

Brotherhood of the Sword

by Richard Brisson

GIANT OF WORLD'S END by Lin Carter. Belmont B50-853, Jan. 141 p. 50¢

WHOM THE GODS WOULD SLAY by Ivar Jorgensen. Belmont B50-849, Dec. 1968. 140 p. 50¢

THE SWORD OF MORNING STAR by Richard Meads. Signet P3774, Jan. 144p. 60¢

There are heroes and there are Heroes. To the first group belong such luminaries as Conan of Cimmeria, Elric of Melnibone, the Gray/Mouser and his sword-mate Fafhrd, and Brak the Barbarian. The Heroes Legion is another thing, however. Its members are Siegfried, Achilles, Beowulf, strider, and their ilk. To separate one from the other is not an easy thing; yet, it is probably safe to say that tales about heroes are written for entertainment while those concerning Heroes contain something more and are enveloped in the fiery web of ancient mysteries and myth.

Ganelon Silvermane is a hero. His errand is to save the world from the Falling Moon. He enlists the aid of Zelobion the Magician of Karchoy and together they set out to complete Ganelon's task. Along their journey they rescue a girl, Arzeela; match wits with a pirate ship, Mannanan MacLear; and encounter many strange civilizations.

Lin Carter has finally stirred the witches' brew and come up with a potent potion. The setting of the story is several million years in the future on a continent called Gondwane. While the origins of this future civilization go back to the dawn of time, the people, lands, and wonders owe a great deal to Jack Vance's *Dying Earth.* Zelobian the Magician stirs memories of Vance's mighty sorcerer Pandelume; the spells Zelobian uses, "The Vocable of Inmost Revelation" and "Sombellin's Vocable of Infallible Sortilege," among others, are similar to the powerful incantations of Pandelume. The place names have that familiar exotic Vancian construction: Grand Phesion, Ardelix Vault, Urimadon, Pioma, and Pandelur. Carter mixes in a bit of Burroughs also with the genetic vats where Silvermane was bred, and Silvermane slays a band of assassins as only R.E. Howard could do.

Not to give the impression that Carter's tale is entirely borrowed and nothing new, Lin supplies an abundant amount of charm and mystery to his tale. There are the Seven Brains of Karchoy -- their knowledge being the sum total of mankind's endeavors; the sly and roguish pirate ship, MacLear; the concept of the Trembling Land, a gigantic sea of quicksand which gives semblance of being firm ground; the Great Plains of Vlad where sleek sailing ships skim the land at fantastic speeds; Vandalex and its Flying Cities; and the wonders and secrets to be found among the ruins of Grand Phesion.

However the prose falters at several points. Lin gets a bit carried away with the occult and descriptions of the lay of the land. But these points are minor and shouldn't interfere with Silvermane's exciting journey as he seeks to save the earth. Carter has come up with a winner.

The next hero is a little less fortunate. The mission of Rolf of the Golden Horn is quite similar to that of Silvermane but unfortunately Rolf isn't up to the heroics required in meeting a challenge such as he is faced with. Indeed, his efforts would be almost comical were they not so pathetic.

By the title, *Whom the Gods Would Slay*, one would expect a lusty, roaring saga of Viking heroics in days of yore. This is what it starts out to be but before it ends, the tale is sadly misshapened. Jorgensen also stirs the witches' brew but manages only to bring out the dredges at the bottom of the cauldron. Instead of taking the best of both worlds, Jorgensen picks up the tatters and shreds and weaves his tale from this. He mixes fact with fiction, sorcery with science, and manages to prove how easily a writer can show his incompetence.

Briefly, the plot is as follows. Rolf returns from pillaging and plundering in Gaul and weds Freya. At his wedding feast he dreams of a place of misty pinnacles and an evil god from the stars whom he must slay. Rolf's companions on his journey are Lars, Jorgen, and Tazor, a giant Nubian slave. When they reach the end of their trail, a strange ship from Mars captained by a hybrid ant queen, Lall, awaits them. Interwoven between this mishmash is the story of Rollo, Rolf's close friend, who takes up the ways of the Christian God while in Gaul and who is also destined to play a part in the slaying of the Martian queen.

The story starts out quite intelligently enough and Jorgensen paces his style and imparts the feeling of having captured just the right atmosphere and mood for a story of this type. But the veneer soon crumbles away as he starts his heroes on their mad dash across the world. Entire incidents are palmed off in paragraphs; he jumps back and forth from Rolf, to Mars, to Rollo, and back again with such dizzying speed that it completely destroys any coherence the story might have had; he stretches what could have been a taut exciting novelette into a tedious drawn out novel. A discerning editor could have tightened things up, rewritten the bad English, and had Jorgensen fill in the gaping holes in the plot.

Now that the heroes have been dispensed with, we come to Helmut, bastard son of Sigrieth, and as likely a candidate for admittance to the Hall of Heroes as Wart was.

Helmut is a youth of twelve who stands in the way of his Uncle Albretch's dream of becoming King of Boorn and Emperor of the Gray Lands. Through court cunning and trickery Albretch manages to have Helmut discredited and exiled from the Court of Boorn, after having his sword hand cut off. Helmut is saved from death by Sandivar the wizard who bridges time and space with sorcery and sends Helmut to another dimension where he lives and fights for ten long years while a mere ten minutes passes on Earth. Helmut returns from this experience a hardened, callous warrior completely devoid of love and filled with one thought -- revenge.

Sandivar and Helmut travel to the Land of Light to outfit Helmut so that he may "return to Boorn to lay about with Rage, on galloping Vengeance, with Death and Destruction at his stirrup-irons." From Eleera Ronn they procure a steed called Vengeance; from Gad Dano, two gigantic wolfhounds known as Death and Destruction; from Master Norst, the sword called Rage, and Morning Star, the ball of a mace to replace Helmut's lost hand. Thus equipped they return to Boorn.

Sandivar recruits an army of boars and bears to help lift the siege on Hagen's Castle, a lord still loyal to the house of Sigrieth. After lifting the siege they rally outlaws banned by Albretch under the banner of Sigrieth. Finally, Helmut's horde does battle against the combined forces of Albretch's wolfmen and the barbarians under King Kor on the Moor of Yrawnn and repeats a victory that Sigrieth once had over Kor's father in a great battle.

Continued on Page 27

Lilliputia

by Marylou Hewitt and Barbara Lee Stiffler

An ever increasing number of books being published today are juveniles, and a great many of them in the field of fantasy and science fiction. For this reason the reviews in this column have been divided, as much as possible, into these two broad areas. We feel that a cooperative effort will bring more titles to your attention each month, and hope you will enjoy reading Lilliputia as much as we enjoy reviewing books for you.

MAROONED IN ORBIT by Arthur W. Ballou
Little Brown, 1968. 184 p. $4.50 Age level: 12-16

A spacecraft, with two men aboard and a damaged engine, circles helplessly around the moon. An oxygen leak on the damaged ship makes time the most important factor as rescuers cut corners to arrive before the men are dead.

As a first novel, Ballou has told an exciting and tense story, with much detailed description of astronautics principles and procedures. This will bė a winner with the boys! M.H.

RETURN FROM LUNA by D.S. Halacy
Norton, Jan. 1969. 181 p. $3.95 Age level: 12-16

A group of research scientists living on our first moon base must turn their talents to practical problems when nuclear war severs all contacts with earth. Supply ships had regularly brought water, oxygen, food and other necessities to the moon. The Americans soon find that cooperation with the Russian moon base is the best way of survival till rescue comes. This is a well-written and timely story for young people today. M.H.

THE DAY OF THE DRONES by A.M. Lightner
Norton, Feb. 1969. 255 p. $4.50 Age level: 12-16

I have never read a more interesting story of the future than *Day of the Drones*. Five hundred years after nuclear war and radioactivity have destroyed nearly all of civilization, a small society in the remote interior of a country now called Afria, have survived and preserved fragments of knowledge. Because they believed that the white nations were responsible for the disaster, they favored only the darkest-skinned people as those who should study and become leaders of their people. Amhara, very dark and brilliant, persuades her teachers to allow her light skinned and equally talented cousin N'Gobi to be part of the expedition forming to explore the countries far to the north. Using a helicopter which had been hidden away for centureis, a small party sets out on an incredible journey to find that there are people living in the outside world as a primitive society patterned after bees.

In a world full of racial tension such as exists today, there is much food for thought in this story where the tables are turned. M.H

THE NAVIGATOR OF RHADA by Robert Cham Gilman (Alfred Coppel)
Harcourt, Feb. 1969. 223 p. $4.25 Age level: 12-16

This exciting sequel to *Rebel of Rhada* is the story of Kynan, a young navigator-priest and foster-son of Kreon, ruler of Gonlan, a planet of the Rhadan Palatinate. Kreon has been poisoned, and Gonlan is on the verge of war with its neighboring planet Aurora. Kynan becomes

quickly involved with the fate of the whole Second Stellar Empire when he discovers that the weak Galacton is actually his identical twin. Gilman's stories need not be read in sequence to be enjoyed, but I am eagerly awaiting the next adventure. M.H.

DARK PIPER by Andre Norton
Harcourt, Aug. 1968. 249 p. $4.25 Age level: 12-16

FUR MAGIC by Andre Norton. illus by John Kaufmann
World, Oct. 1968 174 p. $3.95 Age level: 9-12

Miss Norton is undoubtedly one of the most gifted writers we have today, for in the space of a few months she has written two excellent yet totally different stories.

Legend and folklore of the North American Indians are brought to life in *Fur Magic* when Cory Alder is magically transported to a prehistoric age when animals of superior intelligence roamed the earth even before the coming of man himself. Cory, now a beaver called Yellow Shell, must outwit the Changer, a creature of superhuman power who uses his magic for harmful purposes.

A returning soldier becomes the *Dark Piper* who leads ten children to safety in the underground caves of Beltane as interplanetary war threatens to destroy their small world. Griss Lugard is killed leading his young friends to shelter deep in the desert. Courage and perseverance push the group onward through the dark and damp tunnels as they search for an exit. When they finally emerge, all that is left on the surface are hostile mutants that had been studied in Beltane's research laboratories before the chaos.

Both are excellent books, full of adventure and suspense from beginning to end. M.H.

THE KING WITH SIX FRIENDS by Jay Williams. illus by Imero Gobbato
Parents Magazine Press, Sept. 1968. unnumbered (abt.40p) $3.50
Age level: 4-8

An unemployed king in search of a kingdom acquired six unusual friends whose special skills enable King Zar to accomplish three tests and win the hand of the princess who is heiress to a kingdom. Mr. Williams has taken an oft-used folk plot and somewhat modernized the vocabulary and action. He was not up to the task. The mediocre writing is matched by colorful, non-distinctive illustrations. The illustrator, however, shows promise. Mr. Williams' "Danny Dunn" series for older boys (grades 4-6) is more imaginative than *The King* and quite popular, although the writing style is not exceptional. B.L.S

JOURNEYS OF SEBASTIAN by Fernando Krahn
Delacorte, Oct. 1968. $3.95 unnumbered. All ages

Sebastian is a little boy with a series of marvellously imaginative adventures. In each adventure the story is told only with pictures -- and very well told. In the first story, Sebastian rides a bee-copter, piloted by three top-hatted men. He returns to his home when a flower he visits is clipped for home use. In "Sebastian and the Mirror," he becomes a king in a mirror-conscious society and returns to find himself gazing at his image on top of his dresser. In the third story, a hole in the wall provides Sebastian with a large, red, easily-tamed monster. He wins a race riding it and loses it when it leaps into his trophy. The illustrations suit the stories, each being in black and white semi-realistic style, with one color used to accentuate Sebastian's unusual imag-

ination. Not all children will love the *Journeys of Sebastian*, but those who do will not want to part with it. B.L.S.

SEARCH FOR SILVER MOUNTAIN by Kristine Brevik. illus by Odd Nesse
E.M. Hale, 1968. unnumbered (abt.70p) No price Age level: 4-7

A folk-like tale of Olaf and Helga, two lovable trolls, who search for their fortune with their pet mouse, Tini. With the guidance of the Lord of the Winds they find Silver Mountain only to discover that it is unattainable. But the trip has taught them that they are rich for having each other. Words cannot describe the total lack of imagination and true folk quality of the text. The moral is too obvious, the adventures too tame, and the writing ability is too non-existent. The illustrations have a certain appeal and are quite colorful, but cannot support the book. B.L.S

FROM AMBLEDEE TO ZUMBLEDEE; An ABC of Rather Special Bugs
By Sandol Stoddard Warburg. illus. by Walter Lorraine
Houghton Mifflin, 1968. 48 p. $2.50 Age level: 6-8

An ABC of imaginary insects could have been an appealing and useful book. This one, however, was not. Most letters were not imaginary but poorly done caricatures of well known bugs. Those solely imaginary insects had little appeal:

A tidy buglet is the Ooth: He's very dignified and couth.
"The children laugh and play, Forsooth," he says,
"Twas not so in my youth."

The illustrator has done his best to match a singularly inept text. The drawings are scratchy and nondescript. B.L.S

THE 14th DRAGON by James E. Seidelman and Grace Mintonye
Drawings by Robert Anderson, Victoria Chess, Nicole Clavelous, Virginia Fritz, Edward Gorey, Donald Leake, Stanley Mack, Robert Nadler, John Norman Jr., Ralph Pinto, Paul Spina, Pat Ronson Stewart, and Murray Tinkelman and ??
H. Quist, June 1968. Unnumbered (abt.32p) $3.95 Age level: 3 up

A young hero joins thirteen brave hunters in a poetical search for dragons. Each hunter leaves the hunt as he captures a dragon especially useful to him. When all thirteen have left our hero alone, he finds that to get a dragon he must create his own. Each of the thirteen dragons captured was created by a different mind, and at least one will appeal to almost anyone. All of the illustrations are distinctive and far surpass the text, which is not poor. A rather special book. B.L.S.

BROTHERHOOD OF THE SWORD *Continued from Page 24*

Sandivar and Helmut are cut from the same mold as Merlin and Arthur and Meade writes with a flair and love of life that brings these two characters to a rich, full-blown existence. Sandivar's empathy with the boars and bears is similar to the human-animal relationship exhibited in the best of T.B. Swann's works. The final battle scene between Helmut's and Albretch's forces shows such an enormous amount of knowledge of battlefield tactics that one can smell the smoke, see the roiling fog, hear the din of battle, and feel each blow as it is dealt.

Richard Meade, whoever he may be, has certainly written one of the finest sword and sorcery tales in recent years. The story is a truly epic adventure, where heroes are heroes and legends and myths flower from the telling and retelling of their great deeds.

Reviews

THE LONG WINTER by John Christopher. Fawcett Gold Medal R2001, Oct. 1968 208 p. 60¢

Science fiction, which began with gadgetry, has come round to morality stories, with little or no gadgetry. The result is on the one hand, very good, since it generally offers better plots, better characterization and better writing. On the other hand it loses one of the most important charms of the old science fiction, the wonderful ingenuity of human imagination.

In *The Long Winter* there is the barest excuse for calling it science fiction. There is only the presumption that some time in the presumed future, an unexplained shift in solar radiation brings a new ice age to the temperate zone, which includes most of North America and Europe. Since the author is English, he is here concerned with the effect on England and the subsequent migration of the lucky few to Africa, while the rest are left to slide back into barbarism in the new polar climate of the British Isles.

Even now the story doesn't concern itself with what might have been the obvious course to an author like Van Vogt or Robert Heinlein -- the attempt to defeat perpetual winter. Far from it. The English (and the rest of the world is mentioned only in passing) accept the cataclysm without struggle -- their struggle is only with each other to survive on what is left, not with nature to correct the climactic change.

The real story then is a study in loyalties -- the loyalties of individuals to each other, to groups and to race. For Christopher has built his conflicts on three levels and used the justly celebrated English talent for understatement to sneak up quietly on the reader with a series of surprises.

There is, for one, the struggle which Andrew Leedon has with conflicting loyalties toward his charming but irresponsible friend David Cartwell who casually and without the slightest twinge of conscience, steals Andrew's wife, Carol. This throws Andrew and David's abandoned wife Madeleine together; ultimately Andrew finds he cares more for Madeleine than he ever had for Carol. But it is not gratitude toward David which poses the next test of loyalty. Emigrating to Africa, Andrew and Madeleine find themselves on the short end of a discrimination they never dreamed of back in England. They are now a white minority in a black world and they are faced with exactly the same discrimination and bigotry which existed in reverse in England.

Here is a conflict which by itself would have made a volume, but Christopher had other fish to fry and he touches on this very intriguing circumstance only in passing. He is more concerned with the breakdown of order in England once the government falls, and the resulting polarization of the surviving Britishers into fairly savage feudal tribes. This is not highly original, but Christopher is leading up to his main thesis and knows what he is doing.

Andrew Leedon, saved from starvation by a friendly black, and casting his lot with the blacks, suddenly is faced with the ultimate choice: to betray the English or his black brothers. So in the end, Christopher poses the question of loyalties. What are Andrew Leedon's obligations to his ex-friend, his ex-wife, his current girl, his black benefactors or his lost countrymen?

All this is handled very well indeed, with a quiet but competent style, good characterization and rewarding bits of insight. In this re-

spect it is a considerable advance over the old gadget story, but to call it science fiction is stretching the blanket to cover some unexpected bedfellows. The Chicago Tribune called it "a tale of quiet horror.. appallingly plausible...chillingly impressive." This is carried on the back cover as a blurb. I doubt that science fiction readers will find it any of these, having taken more horror and more chills in their stride. But it is a craftsmanlike job which anyone should enjoy reading.

--Samuel Mines

RETIEF AND THE WARLORDS by Keith Laumer. Doubleday, Nov. 1968. $4.50

The late Henry Kuttner (bless 'im; a good man) had a theory about how to write good fiction which went more or less like this: you grab the reader by the nose in the first paragraph and don't let go until The End. He also thought it wise to hit the poor, suffering hero over the noggin with everything not excepting the kitchen sink, i.e., everything that can possibly go wrong should go wrong, to tighten suspense.

On these two dicta alone, I nominate Keith Laumer for the mantle of Kuttner. He writes with a headlong, frantic pace that hardly lets you come up for air throughout his stories; and, in the novel at hand, anyway, Retief gets clonked with every calamity conceivable.

Through it all, Retief maintains his unshakable cool. A batch of terrestrial do-gooders organized to bombard the poor, benighted aliens with cultural C.A.R.E. packages are having trouble with some unsympathetic lobstermen who sent back their last missionary coated with something remarkably like tar and feathers. Simultaneously, the lobstermen are out to cut themselves a juicy slice of Earth-dominated real estate in the Goober Cluster, although the Earth authorities pooh-pooh complaints from the local settlers about this muscling-in and feel certain the nice lobsters are really pals. That debonair James Bond of 27th Century diplomacy, Retief, is dispatched to deal with both problems.

Now, to my taste, the essential charm of the Retief saga lies in the fact that officialdom in a Retief yarn is always pig-headed, stupid, and completely out of touch with the realities of the situation; while Retief has a cool, clear view of what is going on and deals with it in his own, inimitable, free-wheeling way... and to hell with the rules book, let the aliens fall where they may! In the process he gets in hot water with Earth administration, forces the bumbling incompetents of the Corps Diplomatique Terrestrienne to do the right thing after all, usually by presenting them with a jolly old fait accompli.

I am happy to report that in this latest episode of the saga, Laumer follows the familiar formula with all his usual gusto and headlong pace. Retief breezes in and instantly gets in trouble with everybody: the local settlers are gunning for him, they think he has betrayed them to the lobster-like invaders; the terran space cops are after him, they think he is the ring-leader of a vigilante fleet the local settlers have organized for their own defense and which, from the viewpoint of the fuzz, are mere pirates; the Corps Diplomatique are on his tail and ready to drum him out of the corps... but you get the idea.

What makes it all so enjoyable and entertaining is the indomitable figure of Retief who wades through shipwreck, court martial, prison, revolution, alien invasion, space piracy, etc., without once losing his cool, and always with a suave quip on his lips. The action is fast and furious, the scenery is colorful and exotic, and the novel is just the thing to curl up with on a snowy winter evening.

--Lin Carter

ALL OUR YESTERDAYS by Harry Warner Jr. Advent, April. 336 p. $7.50

At last, the long-awaited history of fandom in the Forties... and wouldn't you know it, your reviewer was overlooked. I say this at the outset, so you'll see that I write entirely without bias about the horrible typos, the errors of fact, the confused style, and the crude misrepresentations, with which it abounds.

All kidding aside, Harry has done a magnificent job. In a few hundred pages he has managed to capture not just the facts, but the real flavor of the glorious Forties. Here are full length studies of such Big Name Fen as Forrest J Ackerman, Bob Tucker, Francis T. Laney, Claude Degler, and Jack Speer. Here's the inside dirt on the Shaver Mystery, the Cosmic Circle, and who did what to whom in the LASFS clubroom. If you've ever wondered what went on in Slan Shack, who founded FAPA, or how the N3F was formed... if you wished you could have attended the epic Torcon that almost created an international incident... if you're interested in who said what in the incredible fanzines of yore... then rush out and buy this book.

The book is packed with rare photos, bibliographic poop, fan biographies, choice bits of fannish culture and slang, even WWII fan casualty lists and information on British, Canadian, Irish, and Australian groups.

A few people were left out who should have been included: Lin Carter, Frank Dietz, and Les Mayer. A few people were included who should have been left out, since they attended one or two fan meetings, crawled back into the woodwork, and were never seen again. I name no names.

But nothing is ever perfect, and this fan history is as close to perfection as any book of this type can ever get.

So why was I left out?

--Joe Schaumburger

ODYSSEY TO EARTHDEATH by Leo P. Kelley. Belmont B60-845, Nov. 1968. 174 p. 60¢

This is the sort of book that gives sf the reputation of being trash, or kiddy stuff. What may happen after a nuclear devastation can be a theme for a serious, thought-provoking book. Here, in OtE, it has become an excuse for adventure, and a rather morbid, narrow adventure at that.

The future in this book is one large city, run by a totalitarian government whose only aim is to conquer the enemy, the people still living outside the city. At the opening of the book, more and more people are rebelling against the robotlike kind of life. But instead of an underground, or some such sensible way of fighting back, the people are merely going berserk, quietly and otherwise, being labeled insane, and disposed of. Just isolated cases, but so many that Pume, the high priest and chief of police (the priesthood, police, all branches of government, are one and the same) decides something must be done. He saves a few of the "unfortunates" who are unusually gifted, hoping they can help him find a way to stop the mad "insanity" of the isolated individuals rebelling. Bread and circuses was the old Roman formula; the people have enough to eat, so Pume tries circuses, but with a modern touch -- or is public torture modern?

I'm not going to bother telling any more of the plot. If you like rather gruesome adventure with little redeeming social value, you may find this is worth reading. Otherwise, forget it.

--Jan Slavin

THE INDEX OF SCIENCE FICTION MAGAZINES 1951-1965, compiled by Norm Metcalf. J. Ben Stark, August 1968. xi, 253 p. $8.50

What was missing from the MITSFS computerized index covering the same period is present in Norm Metcalf's Index, an index more closely related to Donald Day's Index covering the years 1926-1950.

Metcalf has an Author index (also listing series, a feature absent from the MIT index), a Title index, an Artist and Editor index (both missing from the MIT index). Present in the MIT index but missing in Metcalf's is an issue by issue listing of contents for the magazines indexed.

Two definite drawbacks of the Metcalf index are the complicated set of directions for interpreting the information contained (I'm still not quite certain how to make full use of the index) and the fact that it is a soft-cover publication, almost · inexcusable for a work of this type. Nevertheless, it is still a must for any collector. --D.C. Paskow

QUEST BEYOND THE STARS by Edmond Hamilton. Popular Library 60-2389, Feb 142 p. 60¢

Fourth in the Captain Future revivals from Popular Library, the second by Edmond Hamilton, *Quest Beyond the Stars* is also the oldest of the four, dating back to the Winter 1942 issue of *Captain Future*. There were 24 Captain Future "novels" in all, 17 appearing in the Captain's own magazine, the remainder in *Startling Stories*. 21 were written by Edmond Hamilton (three under the pseudonym Brett Sterling), two by Joseph Samachson (as Brett Sterling) and finally one by Manly Wade Wellman.

This time the good Captain with his companions Otho the Android, Grag the Robot and Simon Wright, the Brain, is out to save no less than an entire planet by venturing where no man has gone before in order to restore Mercury's vanishing atmosphere.

When talk is of the good old days, this is what the talk's about.

--D.C. Paskow

SETH A. JOHNSON: A TRIBUTE *Continued from Page 22*

area, and was often seen seated in the front row like a shabby Buddha, surrounded by the children of fans who wanted to get on the good side of an ice-cream vendor. A genuine liking for people, which communicated itself both by mail and in person, was the dominant element of his personality.

Seth's background was quite different from that of most science fiction fans. He came from an older generation, a lower income group, and a less intellectual background than most of us. Some fanzine editors printed his misspellings and solecisms with high glee. Then, of course, there was the flap about his political radicalism, which roiled NFFF about 5 years ago when he sent copies of a leftist weekly to many members. Unlike the opinions of most intellectual radicals, Seth's views were formed in the hard circumstances of the Hoover Depression, when it was all too evident that too few people had too much money, and far too many had too little. His belief that something had to be done about this was a deeply held faith far removed from the flickering radical idealism popular nowadays.

With Seth Johnson's passing we have lost another link with the fandom of an earlier year, when there were few fanzines and fewer cons, and the letterhack was the mainstay of the microcosm. We will not see his like again.



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